

Gewandhaus Orchestra is a symphonic treat

By Sioux Braun

J.S. Bach would have been proud as the father of the Leipzig Gewandhaus Orchestra if he could have seen it perform Sunday evening in Kimball Hall.

Without a doubt, the orchestra has grown out of the 18th-century standards it adhered to when Bach first led the group.

The musical experience of 1981 demands a multitude of talents from the performer. Not only does the audience want to enjoy and have fun with the music, but they also want to see the musicians have fun and enjoy the music.

The Gewandhaus Orchestra did.

Their intense concentration and passion for the music was obvious because each musician performed as if he were a soloist. Motor rhythms and romantic melodies were prominent through the performance. The musicians sincerely expressed the music visually and audibly. The outcome was captivating.

The conductor, Kurt Masur, moved his body to induce a variety of moods and rhythms. His commands were admirably obeyed.

Supplied by the program was Mendelssohn's "Overture to Ruy Blas," "Op. 95, Symphony No. 1 in B Flat major" by Schumann, and Brahms "Symphony No. 1 in C Minor, Op. 68."

The orchestra wonderfully captured Schumann's restlessness. Schumann combined all orchestra sections to give a full, thick sound for a huge crescendo. Then, his arrangements slowly calmed the mood to a single sound. As if

impulsively, the sound develops back again to a full orchestration.

Perfect timing

Masur had perfect timing, quickly blending in each section to complete a layered, overlapping sound.

In the symphony by Schumann, trills and flutters from the flutist eloquently silhouetted the orchestration to color the ambience of spring, the theme of the composition. The flutist whiffed the notes with precision and delicacy.

This cyclical piece was the most vibrant and exciting composition of the evening, but it also rendered the only flaw of the performance. A light, harmonic oboe duet, between the dense passages, had a weak beginning. The oboe player who introduced the duet wasn't ready with sufficient breath to fulfill a distinguishable note. He managed to compliment the rest of the duet, though, which was gorgeously chromatic.

Malancholy and resignation are often exhibited in Brahms' style. The orchestra effectively emphasized these elements with the eerie effect of tri-tones in his "Symphony No. 1 in C Minor."

The concert master displayed his own virtuosity with a fast violin solo during this number. The composition's rapid rhythms were accented by a remarkable pizzicato (plucking) conversation between the various string instruments.

As in most orchestras, the string section was the strongest, most cohesive force in the subtlety and dynamic flexibility of the performance. But the Gewandhaus unity was overwhelming. Its sense of dynamic magnitude was undivided and brilliantly employed by Masur.

Strong string section

All of the symphonic works performed were energetic and powerful. Support for the fine performance was noticeable by the enthusiastic applause given by the audience members. The final piece, by Brahms, was obviously very demanding of the musicians and the conductor. They gave appreciation of the applause with exhausted smiles, but no encore.

There was only one woman in the large East German orchestra. Between compositions, more musicians were added and taken away from the group on stage, indicating it must have an enormous touring ensemble, which serves as an accommodation for its worldwide popularity.

For Lincolmites who like to indulge in symphonic works, the Leipzig Gewandhaus was a tasty treat.

Backpack becomes companion

Commentary by Robert Bauer

"We went to Bivouac and there she stood. All decked out in blue Cordura. She held her form perfectly. She was all I had searched and waited for. The perfect companion. She was the backpack of my dreams."

Choosing a backpack should be done with at least as much care and caution you would give to selecting a prospective husband or wife. You can always divorce a wife or husband, but when it's you and your backpack against all of the world, there is no room for divorce or even a trial separation.

departures

If you plan on doing some heavy-duty touring in any country, the United States or otherwise, then you might want to consider taking a backpack. If you have any doubts about taking a backpack there is a way to dispel your doubts.

First, determine how much material you will want to take on your trip. Figure about 25 pounds and you will come out about right.

Next, take two ordinary grocery sacks and open them. Place 12½ pounds of bricks in each sack. Now stand in the middle of the room and hold a bag of bricks in each hand. Hold this position for about an hour and see what happens. If nothing happens, then you are probably a candidate for Mr. or Mrs. Universe. If your arms ache and feel like they are about to fall off (or worse yet have no feeling left in them), then you are probably a candidate for taking a backpack on your trip.

If all of this isn't enough to convince you about the convenience of the backpack, do the following. Put all 25 pounds of bricks in one sack and have your roommate strap them on your back. Chances are you will find this infinitely more comfortable than the bag in the hand trick.

After you decide to take a backpack along do one of the following. Give your bank account a transfusion of some sort. If you don't have any plasma to give to your bank account, then consider visiting the recreation department. They have quite an assortment of packs which will be cheaper to rent than spending the \$100 you would spend to purchase one.

But if the high cost of a backpack bothers you consider the following. Would you want a spouse that gave in under the least bit of pressure? Would you want a spouse

Free concert by professor scheduled at Kimball Hall

UNL Associate Professor of Percussion Albert Rometo will present a free public recital at 8 p.m. Thursday at Kimball Recital Hall.

His concert will consist of three varied pieces. Playing the vibraphone, Rometo will present the movement "Andante" from J.S. Bach's "Sonata No. 2" for violin.

He then will be joined by graduate assistant Larry Lawless on Marimba, in presenting the piece "Marimba Phase," written by Steve Reich.

Rometo's concert will conclude with the five-movement piece "Five for Organ and Marimba," written by Myron J. Roberts, a former professor of organ at UNL.

with a weak back? Or one that wouldn't adapt to changing situations? Would you want a spouse who was too little or too big?

And, of course, remind yourself of the living arrangements you are going to have. Rising on your back every day. Sleeping by your side every night. And holding all your worldly possessions 24 hours.

If you find a backpack or spouse who fits this bill, then you should probably run to a justice of the peace before somebody else gets it.

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